

..... DESIGN FOR LIVING

ALTO



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*AN EXCEPTIONAL NEW YORK PENTHOUSE / EVGENY LEBEDEV'S ITALIAN CASTLE / SOUTH AFRICAN DESIGN
ROLEX AND THE LAND SPEED RECORD / KELLY WEARSTLER / BOLD BRAZILIAN STYLE / PATRIZIA MOROSO
BEAUTIFUL JEWELLERY / LORO PIANA / THE BROTHERS BEHIND BREMONT / ARTISTIC ADVENTURES IN URUGUAY*

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TRIBECA APARTMENT

NEW YORK

CREATED FOR A PARTY-LOVING FINANCIER WITH A ZEAL FOR SIXTIES AND SEVENTIES DESIGN, THIS HISTORIC LOFT APARTMENT IS ROBUST ENOUGH TO TAKE A FEW KNOCKS, WHILE ALSO REVELLING IN RICH TONES AND SOPHISTICATED MATERIALS / *By Ruth Corbett*

PHOTOGRAPHY BY JOSHUA MCHUGH

When designer and client first meet to discuss a brief, they discover whether a synergy might flow between them: whether the creative process is going to be collaborative, or one where the designer leads the client by the hand.

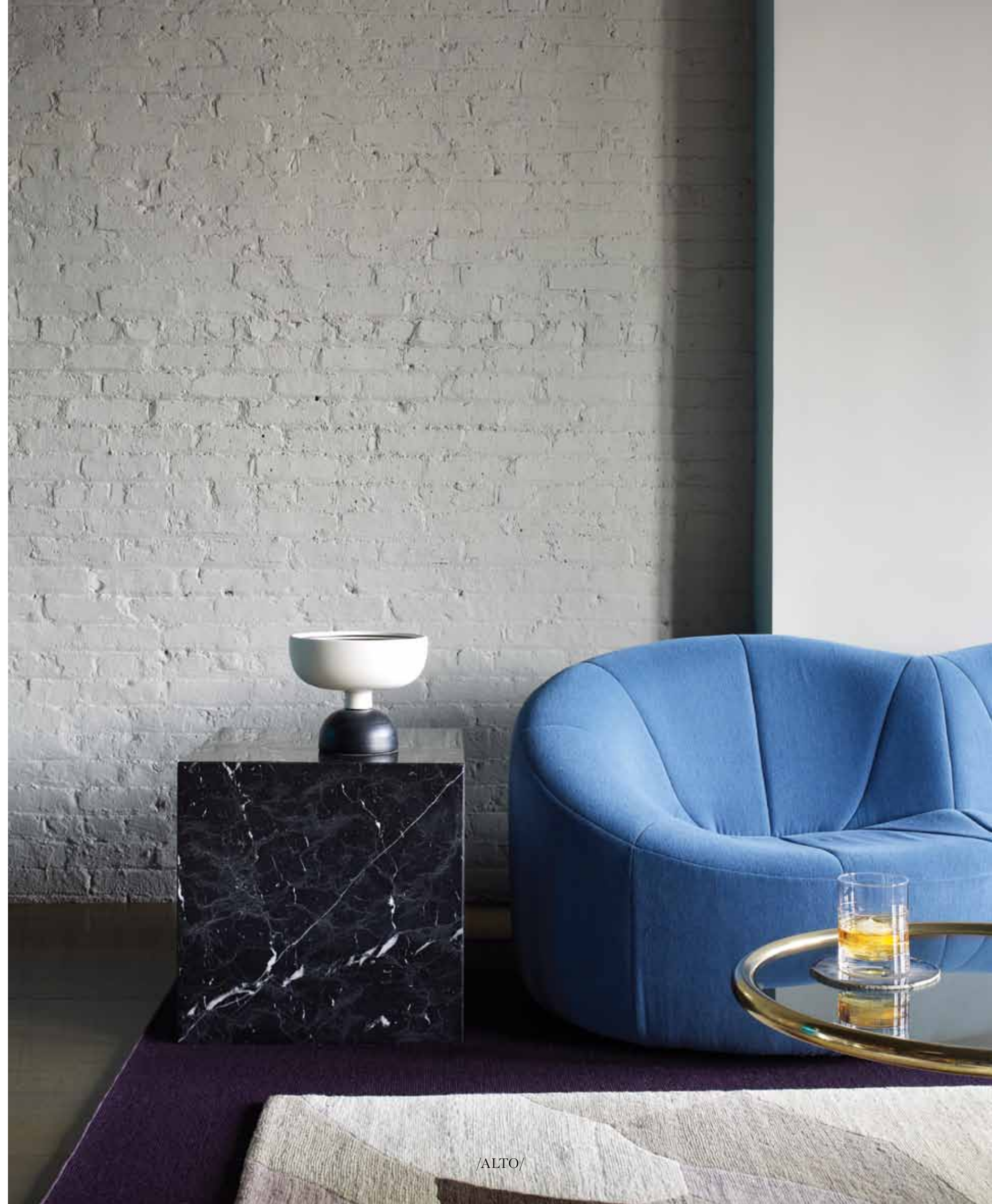
In the case of Elena Frampton and her newest client, the synergy was almost palpable. Frampton, the owner and creative director of US design practice Curated, and the young, fashion-conscious financier met at the site, and then over cocktails in a local bar in Tribeca, New York. “One of the first things he said was that he ‘liked to party’, and wanted an apartment conducive to having a good time,” remembers Frampton. “He was thoroughly engaged in and excited by the

design process, and instinctively I knew this job was going to be fun as well as fulfilling, for both of us.”

Frampton explains that the initial schematic process normally takes around five hours, but in this instance it lasted just 45 minutes. “There are usually so many unknowns to unpick during those first hours of conversation, but in this case, the connection was right there: our personalities clicked, and we were ready to move forward immediately.”

The space under discussion was a loft apartment in the American Express Horse Stables, an 1866 brick building redeveloped as luxury condos. Horseshoe-shaped, it featured a 22m-long corridor, off which a progression of rooms branched, >

OPPOSITE: *Pierre Paulin's 'Pumpkin' sofa for Ligne Roset and a marble side table set the tone – relaxed and robust, but with some Seventies swagger*



before culminating in a large, main living space. Before addressing the architectural challenges this presented, Frampton got down to fundamentals. “It’s important to get an idea of the homeowner’s personality, so it can be appropriately reflected in the decor,” she says.

A peep into this homeowner’s closet gave her the insight she needed. “He enjoys fashion, has multiple pairs of colourful sneakers and is a particular fan of Paul Smith. So that, right there, started to speak to me about where he was willing to go, in terms of textile selection.”

An appreciation for pedigree furniture from the Sixties and Seventies also had an impact on Frampton’s plans. “He had name-checked a few iconic designers during our conversations. It was exciting that this finance guy had that sort of knowledge, and it gave me a starting point for the feel and structure of the apartment,” she says.

Armed with this intelligence, the work could begin. As well as wanting a cool place to hang out and entertain friends at the weekend, the client’s other demand

was that the space, and what was in it, be properly durable, to minimise the chance of damage. To this end, the furnishings were carefully chosen: vintage pieces were re-covered in commercial-grade fabrics, the sofa chosen was a low-slung leather model, and the rugs were made from robust materials, to ensure that everything would be usable, comfortable, cool and long lasting. “Essentially I had to address the function without losing the integrity of the design process,” says Frampton.

Curated, as the name suggests, is an interiors practice that prides itself on its ability to create thoughtfully composed environments and unique living spaces. Frampton, and her co-founder, Delta Wright, operate beyond the confines of current trends, preferring to impose stylistic variations that are unique to the context and qualities of each project.

In this instance, Frampton’s exciting use of colour has proved a powerful tool in creating a dynamic look in the space. She has an affinity with rich, rather than hot, shades, and has used these to great >

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OPPOSITE, CLOCKWISE FROM TOP
LEFT: Ligne Roset’s slouchy ‘Togo’ sofa
and a pair of Harvey Probbler tables
in the living area; aubergine-coloured
walls, conducive to cocktail hour;
a blue neon installation in the
hallway makes a clubby alternative
to regular artwork; a Sciolari brass
chandelier hangs above the bed

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“OUR CLIENT’S ENTHUSIASM
ENABLED US TO PUSH
BEYOND CONVENTIONAL
DESIGN IDEAS AND ACHIEVE
A STRONG, PERSONALISED
POINT OF VIEW”
.....

*Vintage furniture, including a pair
of Milo Baughman club chairs, was
reupholstered in commercial-grade
fabrics to make it more party-friendly*



“DARK COLOURS ARE PRACTICAL: THE CHARCOAL CEILING IN THE KITCHEN-DINING AREA HIDES THE THINGS WE DON’T WANT ON SHOW, SUCH AS VENTS”

OPPOSITE: The kitchen island’s mirrored frontage, with matching shelving for drinks, lends a nightclub-like glamour to the open-plan kitchen-dining area. The dining chairs include Jean Prouvé’s ‘Standard’ chair for Vitra

effect, introducing strong green, aubergine and charcoal hues, creating a feeling of intimacy against which the vintage light fittings and one-off designer pieces shine. “Dark colours are practical too,” she says. “The charcoal ceiling in the kitchen-dining area, for example, hides the things that we don’t want on show, such as vents and recesses for lighting.”

The space is populated with a mix of beautiful collectibles and custom-made items. Classic Seventies pieces such as a Pierre Paulin ‘Pumpkin’ sofa and Michel Ducaroy’s ‘Togo’ sofa (both made by Ligne Roset) rub shoulders with a pair of Milo Baughman club chairs. There are terrazzo-topped hexagonal tables, circa 1960, by iconic American designer Harvey Probber, a Gaetano Sciolari brass chandelier and a smattering of other designer items, all selected for their durability as well as their undeniable style.

The long entrance corridor took careful consideration to get right. Rather than hang art – too obvious – Frampton lined it, ceiling and all, with a blue-tinted mirror,

neon and steel installation, which comes into its own at night, providing a sexy, sophisticated ‘gallery’ for this party-loving bachelor and his friends to enjoy. The progression of intense colour ends with the pale-grey textured brickwork and antique-mirrored surfaces of the living room. “The unique voice of each space resonates with a liveliness inspired by our client,” says Frampton. “His enthusiasm enabled us to push beyond conventional interior design ideas and achieve a strong, personalised point of view.”

A designer can have a lot of ideas, but what Frampton so skillfully recognises, is that it takes the client’s acceptance and excitement to move these forward. Some people want to be fostered through the process. But when they don’t, as in this case, it makes for a very liberating experience. “This apartment has been a treat to work on and it really is a treat to be in,” says Frampton. “It sort of makes me want to party and hang out here too!”

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